

2016

# En la medida de lo imposible [As far as impossible]

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*Boston University*

BOSTON UNIVERSITY  
COLLEGE OF FINE ARTS

Dissertation

**EN LA MEDIDA DE LO IMPOSIBLE [AS FAR AS IMPOSSIBLE]**

by

**FELIPE PINTO D'AGUIAR**

B.M., Escuela Moderna de Música, 2006  
B.E., Universidad Finis Terrae, 2008  
M.M., University of Melbourne, 2012

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2016

FELIPE PINTO D'AGUIAR

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Approved by

First Reader

---

Joshua Fineberg, D.M.A.  
Professor of Music, Composition and Theory

Second Reader

---

Ketty Nez, Ph.D.  
Assistant Professor of Music, Composition and Theory

Third Reader

---

Martin Amlin, D.M.A.  
Professor of Music, Chair of Composition and Theory Department

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**EN LA MEDIDA DE LO IMPOSIBLE**

**[AS FAR AS IMPOSSIBLE]**

**FELIPE PINTO D'AGUIAR**

Boston University College of Fine Arts, 2016

Major Professor: Joshua Fineberg, Professor of Music, Composition and Theory

**ABSTRACT**

The following document presents my dissertation composition. The work is written for eight performers, including flute, clarinet, saxophone, French horn, percussion, violin, viola, and Double Bass. The duration of the piece is approximately sixteen minutes, in a single movement. This composition explores forms of discontinuity within continuous textures, and includes particular theatrical and staging elements.

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**FELIPE PINTO D'AGUIAR**

# **EN LA MEDIDA DE LO IMPOSIBLE**

**FOR ENSEMBLE**



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**2015-2016**



## INSTRUMENTATION

### Flute

**B♭ Clarinet** (*doubling Bass Clarinet*)

**Soprano Saxophone** (*doubling Alto Saxophone*)

### French Horn

### Percussion:

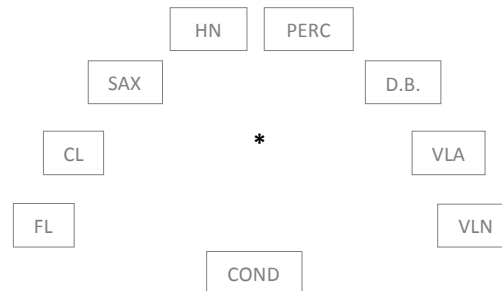
- 1 Octave of Crotales (*bow and soft mallets*)
- Vibraphone (*bow and very soft mallets*)
- 1 Set of Tubular Bells (*very soft-rubber-round mallets; △ exclusively!*)
- 3 Triangles of different sizes (*medium-small, small, very small*)
- 1 Suspended Cymbal (*very soft mallets*)

### Violin

### Viola

**Double Bass** (*C string required*)

## IDEAL POSITION ON STAGE



\* Performers are strongly encouraged to play standing up (*like in a baroque orchestra*)

## INDICATIONS

Score written in CONCERT PITCH | Accidentals apply to the whole bar.

Duration: 16' ca.

## MICROTONAL ACCIDENTALS

♯ = 1/4-tone-sharp\* | ♯♯ = 3/4-tones-sharp\* | ♭ = 1/4-tone-flat\* | ♭♭ = 3/4-tone-flat\* | [\*or closest possible approximation]

## PERFORMANCE NOTES

- Play always with *poco* vibrato unless other direction is given. Save using much vibrato for specified regions and expressive means *ad hoc*.
- For regular notated-vibrato (*vib.*), make subtle differences of speed *ad lib*. For wide and slow vibrato, search for a slow-motion effect. For fast vibrato, produce a small, quick and very artificial vibrato (almost electric). Wide-fast vibrato should be expressive and a bit wild.
- Play slashed-grace notes, on the beat (and very fast). Play non-slashed-grace notes (indicated 'before the beat') somewhat freely.
- Line-arrows between techniques, effects, or articulations always imply gradual transitions between different states.
- < *sf* > : play all *sforzandi* 'meta voce' (round attack, sudden growth and smooth return to the initial dynamic at the end). | *∅* : *cresc/decresc dal/al niente* (no attack/imperceptible conclusion of the sound) | *⊕* : Damp all resonance abruptly.
- [WOODWINDS] Make *bisbigliandi* (*bisbi.*) alive and graceful (more than two different fingerings can be utilized if they are available); include gradual differences of speed wherever possible (slow-fast, fast-slow, slow-fast-slow, fast-slow-fast).
- [WOODWINDS AND HORN] Various fingerings (var. fingerings): alternate between different fingerings (two or more) producing the same or nearly the same pitch, like a measured *bisbigliando*.
- [PERCUSSION] Percussion should remain mostly in the background, creating a layer of resonance and sparkles. Its principal role is similar to a sober use of 'live electronics'. Very soft rubber round mallets with an agile response, but soft attack should be used for the Tubular Bells [As a reference, ideal results can be achieved with the *Mike Balter 174R Latex-Covered Marimba Mallets*].
- [STRINGS AND PERCUSSION] Play 'full bow'-marked notes with a sudden gesture, which is not necessarily loud (although sometimes can be), but always very physical. Strings always play full bows *flautando*.
- [STRINGS] *Forte* (and louder) marks during *flautando* passages imply executing strong physical gestures rather than actual loud dynamics | Play tremolos as fast as possible, making gradual transitions between tremolos and regular notes (and vice versa).
- *○* : Circular bowing. The desired effect is to create a certain degree of irregularity within areas of held notes and quasi-random fluctuations on double stop passages. Make smooth transitions between the different indicated speeds. Depart/arrive gently from/to regular bowings.

## THEATRE GESTURES

There are two main theatrical gestures: a number of group gazes (further indications included in the score) and abrupt sonic cuts (>). The cuts are dramatic scissions within continuous sound (as if the sonic-fabric were cut with a gouge), breaking the expectation of continuity and accompanied by freezing gestures. The end of the notes previous to the cuts and the re-articulations following them must never be accented (unless otherwise indicated) in order to keep the illusion of an interrupted linear gesture (strings instruments, should stop the string with the bow in addition to damp all resonance). These cuts should always sound very artificial as if they were produced by electronic means. The parenthesized accent does not suggest the necessity of a physical effort by the performer, but only represents the absence of movement and a sudden irruption of silence. All theatrical movements should be clearly noticeable (performing standing should increase the visibility), but not over-exaggerated (with the exemption of the passage from bar 242 to 248, which requires abundant body engagement). The gestures should be coordinated *tutti*, in groups, or *solo* (as requested) and they should not be funny, but elegant and poised. In the situation of switching to a different instrument, changing mallets, or turning pages during these gestures, the acting-movement should prevail over the necessary instrumental adjustment (especially when they happen simultaneously).

## PROGRAM NOTES

*En la Medida de lo Imposible* —tentatively translatable as ‘In the measure of the Impossible’ or ‘As far as Impossible’ (instead of the more conformist ‘as far as possible’)— alludes to the desire of doing something beyond the routine or the reasonable. This is linked to the way in which this piece has been elaborated. The composition process involved several stages of distillation: a series of re-interpretations of the original materials to the point where several of them appear completely unrecognizable, in addition to a number of global transcriptions of a first completed draft. Both of these macro-processes carried my initial ideas to a more distant place, which was only reachable by regular access to my personal sonic reservoir (like revisiting an imaginary self-archeological site). The title also conveys an exploration for measuring the impossible, in the manner of choosing the necessary dosage and placement of certain disruptive elements (seemingly arbitrary gestures) that have the potential for modeling an —otherwise rather continuous— evolving-sound-fabric, and in so doing create long-term memorable relationships.

Moreover, focusing on the verge of impossibility relates to my interest in the threshold of what is perceptible and what is not. This opposition is essential for the staging components of this work, which possesses two main theatrical dimensions. One of them is somewhat obvious and is formed by physical gestures, which punctuate disruptions within specific areas. The other is more subtle and even microscopic at times, using rich ornamentations that simultaneously are *quasi*-private acting routines and constituents of a synergetic finishing layer. These fluctuations not only add motion and refinement to the surface of the music, but also generate micro-disturbances, which serve as conciliators between the immediacy of the moment and the points of differentiation of the piece, eventually contributing to the awareness of the overall form.

## [AS FAR AS IMPOSSIBLE]

\* THE CONDUCTOR CALMLY LOOKS LEFT (SERIOUSLY) FOR 10" AND THEN GENTLY TURNS RIGHT TO A NORMAL POSITION AND STARTS THE PIECE. [SEE THEATRE GESTURES]

\* THE PARENTHEZIZED ACCENTS OVER RESTS (>) ARE TO BE ACCOMPANIED BY FREEZE-GESTURES (ALL MOVEMENTS AND RESSONANCES MUST STOP ABRUPTLY FOR THE DURATION OF SILENCE OR AS INDICATED WITH THE DOTTED LINE). THIS APPLIES FOR ALL SUBSEQUENT (>) [SEE THEATRE GESTURES]

[illegible]

18

15

20 **Fluido** (l'istesso tempo)

*rit.* ♩ = 66

27 ♩ = 88

Fl. *f* *bisbi* *ppp* *ff* *f* *flz. (sempre)* *ord.* *ppp* *mp* *ppp* *f* *p f*

Cl. *f* *vib* *ppp* *f* *ppp* *mp* *ppp* *f* *p f*

S. Sx. *mf* *ppp* *pp* *mp* *ppp* *p* *ppp* *mf* *p f*

Hn. *sf*

Perc. *very soft mallets*  
*sempre (= ord.)*  
*mp* *pp*  
*Ped. (L. V. and articulate each phrase)*  
*mp* *pp*  
*arco* *ppp* *p* *L. V.* *ord.* *p* *ppp* *mp* *pp*

Vln. *molto sul pont.* *ppp* *p* *ppp* *mf* *sul pont.* *ppp* *pp* *mp* *ppp* *sul tasto*  
*jeu* *p*

Vla. *molto sul pont.* *p* *ppp* *sul pont.* *slow* *pp* *mp* *ppp* *(s.p.)* *ord.* *pp* *mp* *ppp* *sul tasto* *slow* *fast*  
*p* *ppp* *pp* *mp* *ppp* *p*

D.B. *sul pont.* *pppp* *pizz.* *f*

33

Fl. *ppp* *p* *mf* *p* *pp* *mf* *p* *f* *mp*

Cl. *ppp* *p* *mf* *p* *p* *mf* *p* *f* *mp* *f*

S. Sax. *ppp* *p* *mf* *p* *pp* *mf* *p* *f* *mf*

Hn. *pp* *ppp* *p* *ppp* *ppp* *p*

Perc. (Ped...) *p* *pppp* *p* *ppp* *ppp* *p*

Vln. *ppp* *p* *mf* *p* *p* *mf* *p* *f* *mp*

Vla. *mf* *ppp* *pp* *mp* *p* *mf* *p* *pp* *mf* *mp*

D.B. *pp* *mf*

37

Fl. *p* *ppp mf* *ppp* *ff* *p* *ppp* *pp* *bisbi* *tutti - D.B.* *pppp* *p*

Cl. *mp* *mf* *ppp* *f* *pp* *pp* *ppp* *tutti - D.B.* *pppp* *p*

S. Sx. *mp* *mf* *pp* *mf* *pp* *ppp* *bisbi* *tutti - D.B.* *pppp* *p*

Hn. *mp* *mf* *pp* *mf* *pp* *ppp* *tutti - D.B.* *ppppp*

Perc. (Ped...) *pppp* *mp* *arco* *ppp* *tutti - D.B.* *ord.* *ppp* *Ped...*

Vln. *mp* *p* *ppp* *mf* *ppp* *pp* *vib fast* *tutti - D.B.* *pp* *p*

Vla. *pizz.* *mp* *arco* *pp* *mf* *pp* *pppp* *pp* *vib fast* *tutti - D.B.* *pp* *ppp* *mp*

D.B. *mp* *fppp* *sffz* *pppp* *solo*

40

43 Muy Legato





**51 Agresivo**

**54** Tranquilo ♩ = 66

*a tempo*

11

58

64

Fl. 6'' ca. ord. *solo e libero* *(mostly air)* *bisbi* *(mostly air)* ord.

Cl. 6'' ca. *slap- 3* *smorzando* *vib*

S. Sx. 6'' ca. *bisbi* *vib* *sf* *pp*

Hn. 6'' ca. *pp* *mp* *ppp* *sf* *ppp*

Perc. 6'' ca. *ppp* *ff* *ppp* *f* L.V. *Vibes. ord.* *pppp* *Ped...* *p*

Vln. 6'' ca. *sul tasto* *vib* *pp* *mp* *ppp* *pp* *mf* *ppp* *pp* *f* *ppp* *ord.* *sf* *pp*

Vla. 6'' ca. *pizz.* *arco sul tasto* *fast* *slow* (s.t.) *ppp* *ppp* *mp* *ppp* *pizz.* *arco ord.* *3* *mf*

D.B. 6'' ca. *sul tasto* *slow* *fast* *slow* (s.t.) *ppp* *p* *ppp* *mp* *pizz. ord.* *arco* *mp* *sf* *pp*

65

Fl.

Cl.

S. Sx.

Hn.

Perc.

Vln.

Vla.

D.B.

68

rit.

a tempo

ord.

pppp

mf

ppp

f

ppp

pp

mf

ppp

p

5 soli

p

bisbi

ppp

f

ppp

p

mf

ppp

p

5 soli

p

bisbi

mp

var. fing.

ppp

ppp

mf

ppp

p

5 soli

p

mp

mp

pp

mf

pp

arco

(Ped...)

ppp

mf

L.V.

ppp

p

L.V.

5 soli

slow

(ord.)

pp

mf

ppp

mp

p

pizz. I

II

arco

p

slow

(ord.)

ppp

ppp

mf

ppp

ppp

mf

pizz.

5 soli

arco

p

slow

(ord.)

mf

p

mf

f

ppp

pppp

vib

3

**72 Agresivo** (♩ = 66)

**76 Dulce y Tranquilo**

The musical score is divided into two main sections: **72 Agresivo** (♩ = 66) and **76 Dulce y Tranquilo**. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Saxophone (S. Sx.), Horn (Hn.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Double Bass (D.B.).

**72 Agresivo (♩ = 66):** This section is characterized by a driving, aggressive feel. The Flute and Clarinet parts feature rapid sixteenth-note passages, often with triplets and slurs. The Saxophone part provides a rhythmic foundation with eighth-note patterns. The Horn part has a more melodic, sustained line. The Percussion part includes Crotales (arco) and Vibes (arco), with dynamic markings ranging from *pp* to *ff*. The Violin and Viola parts are highly active, with many slurs and dynamic markings like *ppp*, *mp*, *f*, and *ff*. The Double Bass part has a steady, rhythmic pattern with dynamic markings like *ff* and *ppp*.

**76 Dulce y Tranquilo:** This section is more melodic and slower. The Flute and Clarinet parts have long, sustained notes with vibrato and slurs. The Saxophone part has a more melodic, sustained line. The Horn part has a more melodic, sustained line. The Percussion part includes Vibes (arco) and Crotales (arco), with dynamic markings ranging from *ppp* to *mf*. The Violin and Viola parts have long, sustained notes with vibrato and slurs. The Double Bass part has a steady, rhythmic pattern with dynamic markings like *ppp* and *pp*.

79 Salvaje!

Fl. *mf* *ff* (wide and fast) *ppp* *mp* *ppp* *mp* *ppp* *p* *ppp* *4 soli* *ppp* *var. fing.*

Cl. *mf* (wide and fast) *mp* *bisbi* *mf* *pp* *p* *ppp* *4 soli* *p* *ppp* *5*

S. Sx. *mf* *ppp* *p* *ppp* *5* *ppp* *mp* *pp* *ppp* *mp* *ppp* *pp* *ppp* *4 soli* *ppp* *p* *ppp* *3* *3*

Hn. *pp*

Perc. *Crotales* *arco* *pp* *ff* L.V. *Vibes.* *arco* *pp* *mp* L.V. *ord. as fast as possible* *fppp* *mp* *sub ppp*

Vln. *f* *sub ppp* *p* *ppp* *ppp* *mp* *ppp* *pizz.* *arco flautando* *4 soli* *ppp* *p*

Vla. *f* *sub ppp* *p* *ppp* *ppp* *mp* *pppp* *vib* *pp*

D.B. *f* *sub ppp* *p* *ppp* *ppp* *mp* *ppp*

83

87

Fl. *3 soli* *>* *ppp* *mf* *ppp* *ff* *ppp* *fff* *p* *ppp* *f*

Cl. *3 soli* *>* *pp* *pp* *mf* *ppp* *ff* *ppp* *fff* *p* *ppp* *f* *bisbi*

S. Sx. *3 soli* *>* *ppp* *ppp* *mf* *ppp* *ff* *ppp* *fff* *p* *ppp* *mf* *bisbi*

Hn. *mp* *ppp* *sf* *pp* *mp* *ppp* *pp*

Perc. *mp* *ppp* *mf* *pp* *pppp* *mf* *L.V.* *mp* *pp*

Vln. *ppp* *mf* *ppp* *sfz* *ff* *pppp* *pppp*

Vla. *mp* *ppp* *ppp* *sfz* *ff* *pppp* *pppp*

D.B. *mf* *p* *pppp* *ff* *mp* *pp*

*rit.* *a tempo* **91** Súbito y Fluido *♩* = 88 **94**

*(like a false echo)* *(like a false echo)* *(like a false echo)* *(like echoes, decresc.)* *ord.* *molto sul pont.* *fast* *slow* *ord.* *slow down...* *ord.* *fast* *slow* *ord.* *slow down...* *ord.* *fast* *slow* *ord.* *slow down...* *ord.* *fast* *slow* *ord.*

*vib* *pizz.* *arco*





*a tempo* 106 Tranquilo ♩ = 66

Fl. *(mostly air)* *(half air)* *ord.*  
*ppp* *fff* *mf* *pp* *pp* *tutti - Hn.* *ppp*

Cl. *bisbi* *ppp* *p* *ppp* *fff* *f* *pp* *vib* *p* *pp* *solo e un poco libero* *pp* *mf* *pp* *tutti - Hn.* *pp* *vib* *(wide and slow)* *mp*

S. Sx. *ppp* *ff* *mp* *ppp* *p* *pp* *bisbi* *pp* *tutti - Hn.* *pp*

Hn. *p* *mp* *sordino* *con sord.* *ppp* *pppp* *solo*

Perc. *(Ped...)* *Crotales* *very soft mallets* *sempre (= ord)* *L. V.* *Vibes.* *arco* *ppp* *Ped...* *tutti - Hn.* *mp*

Vln. *ppp* *pizz. ord.* *f* *arco* *ppp* *p* *ppp* *sul tasto* *pp* *tutti - Hn.* *pp* *vib* *(wide and slow)* *mp*

Vla. *ppp* *pizz. ord.* *f* *p* *mp* *arco sul tasto* *mp* *pp* *tutti - Hn.* *pp*

D.B. *p* *f* *pp* *tutti - Hn.* *pp* *mp*

110 *bisbi* *p* *ppp* *pp* *f* *pp* *ppp* *pp*

113 [Premonición?]

Fl. *bisbi* *p* *ppp* *pp* *f* *pp* *ppp* *pp*

Cl. *vib* *ppp* *p* *ppp* *pp* *f* *pp* *ppp* *mp* *bisbi*

S. Sx. *smorz.* *bisbi* *ppp* *mf* *pp* *ppp* *pp*

Hn. *ppp*

Perc. *ppp* *p* *L.V.* *mf* *arco* *mf* *f* *p* *L.V.* *Triangles* *pp* *ppp* *L.V.*

Vln. *ppp* *ppp* *ppp* *sf* *pp* *ppp* *mp* *p* *ppp*

Vla. *slow* *(s.t.)* *ppp* *pp* *sf* *pp* *ppp* *mp* *ppp*

D.B. *ppp* *ppp* *pp* *sf* *pp* *ppp* *mp* *ppp* *pp*

\* ALL PLAYERS (INCLUDING THE COND.) APPEAR SUSPICIOUS AND CRANE THE NECK FOR TWO BEATS, AS IF PREPARING TO EXECUTE A SPECIAL MOVEMENT, SERVING AS A DECEPTIVE GESTURE BEFORE RETURNING TO A NORMAL POSITION

120 Irracional! ♩ = 58

117

Fl. *bisbi* *pp* *mp* *pp* *sf* *pp* *tutti* *bisbi* *var. fing.*

Cl. *bisbi* *ppp* *pppp* *p* *mp* *pp* *sf* *pp* *tutti* *vib* *fast*

S. Sx. *smorz.* *mp* *ppp* *p* *mp* *pp* *sf* *pp* *tutti* *bisbi* *var. fing.*

Hn. *via sord.*

Perc. *Crotales* *arco* *ppp* *p* *L.V.* *subito!* *full* *horn* *f* *L.V.* *Tubular Bells* *very soft rubber round mallets* *(sempre)* *tutti* *Ped...*

Vln. *ppp* *mp* *ppp* *ord.* *flautando* *ppp* *mp* *pp* *sf* *pp* *tutti* *ord.*

Vla. *mp* *ppp* *pp* *ord.* *pppp* *flautando* *pp* *slow* *mp* *pp* *sf* *pp* *tutti* *ord.*

D.B. *(s.t.)* *ord.* *pppp* *pp* *pppp* *pp* *flautando* *tutti*

**126** Decidido ♩ = 66

**129**

*rit. molto*

**Fl.** *vib* *ppp* *ff* *sub ppp* *ff* *mf* *mp* *var. fing.*

**Cl.** *smorzando* *p* *ff* *sub ppp* *ff* *mf* *pp* *bisbi*

**S. Sx.** *vib* *p* *ff* *sub ppp* *ff* *mf* *pp*

**Hn.** *senza sord.* *ff*

**Perc.** *Crotales* *ord.* *p* *pp* *L.V.* *mp* *p* *L.V.* *p* *L.V.* *Triangles* *3* *mp* *p* *L.V.* *S. Cymbal* *very soft mallets* *sempre (= ord)* *Tubular Bells* *p* *f* *L.V.* *Ped...*

**Vln.** *vib* *(wide and slow)* *mp* *fast* *(wide and fast)* *f* *flautando* *vib simile* *ord.* *pp* *sffz* *pp* *pizz.* *arco* *I* *II* *pp* *mp* *mf*

**Vla.** *vib* *(wide and slow)* *mp* *fast* *(wide and fast)* *f* *flautando* *vib simile* *ord.* *sub pp* *f* *pp* *sffz* *ppp* *sffz* *ppp* *fast* *slow* *(ord.)* *mp* *III* *IV* *III* *IV* *III* *pp* *mp* *mf*

**D.B.** *ord.* *II* *I* *pppp* *sffz* *f* *sffz* *arco* *flautando* *ord.* *ppp* *f* *ppp* *II* *III* *pp*

133 Gravitando (a tempo)

132

Fl. *pppp* *p* *f* *p* *f* *mf* *mp*

Cl. *pp* *mp* *pp* *sf* *p* *mf* *sub ppp* *pp* *f* *3 soli* *f* *p*

S. Sx. *sf* *p* *mf* *sub ppp* *pp* *f* *3 soli* *f* *pp*

Hn. *pp* *ppp* *mf* *f* *3 soli* *mf* *p* *mf*

Perc. Vibes. ord. *mp* *ppp* *L.V.* Tubular Bells *mp* *L.V.* Vibes. ord. *ppp* *p* *ppp* *ppp* *p* *ppp* *as fast as possible*

Vln. *pppp* *pp* *f* *ppp* *solo* *mf* *ppp* *sul pont.* *pppp*

Vla. *ppp* *sf* *p* *mf* *sub ppp* *pp* *f* *mf* *p* *ppp*

D.B. *pppp* *pizz.* *mp* *arco* *pppp* *vib* *mp*



148 *ord.* *accel.* *accel. molto* **151** *a tempo*

Fl. *pp* *ff* *ppp* *ff* *ffpp* *f* *ffpp* *sffz* *ppp* *sffz* *pppp* *sffz* *tutti - Perc.*

Cl. *ff* *ord.* *pp* *f* *ffpp* *ff* *pppp* *sffz* *vib. (wide and slow)* *sffz* *tutti - Perc.*

S. Sx. *f* *pp* *ff* *ord.* *pp* *f* *pp* *ffpp* *ff* *pppp* *sffz* *ppp* *sffz* *tutti - Perc.*

Hn. *f* *p* *ppp* *f* *p* *ffpp* *f* *ppp* *sffz* *pppp* *ff* *tutti - Perc.*

Perc. *ppp* *ff* *L.V.* *ff* *L.V.* *pp* *ff* *pp* *fff* *pp* *fff* *L.V.* *S. Cymbal* *ppp* *f* *solo* *L.V.*

Vln. *ff* *mp* *pp* *f* *ffpp* *f* *ffpp* *sffz* *ppp* *sffz* *ppp* *sffz* *tutti - Perc.*

Vla. *p* *ff* *ord.* *mp* *pp* *pp* *f* *pp* *ffpp* *sffz* *ppp* *sffz* *pppp* *sffz* *tutti - Perc.*

D.B. *pizz.* *arco* *sul pont.* *ord.* *pp* *mp* *pp* *mf* *ff* *ffpp* *f* *ffpp* *sffz* *ppp* *sffz* *ppp* *sffz* *tutti - Perc.*







**\* ALL PLAYERS (EXCEPT THE COND.) DIRECT A VERY INTENSE LOOK TO THE AUDIENCE (WIDE OPEN EYES) FOR THE DURATION OF THE FERMATA AND THEN SUDDENLY RETURN TO A NORMAL POSITION**

The image displays two pages of a musical score, numbered 174 and 177. Page 174 is titled 'Como una Digresión a un Universo Paralelo' with a tempo of 66. Page 177 is titled 'Todavía más Lejano' with a tempo of 44. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Saxophone (S. Sax.), Horn (Hn.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Double Bass (D.B.). The music is written in 2/4 time and features various dynamics (ff, pp, f, mf, p, mp, PPP, pppp) and articulations (pizz., slap, arco, vib., sord., con sord., arco sul tasto, sul tasto). The score is divided into measures, with some measures containing multiple staves for different instruments. The notation includes notes, rests, and various musical symbols.

\* ALL PLAYERS GRADUALLY TURN HEADS UPWARDS, WITH A DREAMY / IMAGINATIVE LOOK, WHICH IS SUSTAINED FOR THE DURATION OF THE FERMATA AND IS THEN SUDDENLY INTERRUPTED BY THE SUBITO GESTURE AT BAR 186

180

Fl. *ppp ppp p ppp* (wide and slow) *vib* *fast* *ppp p ppp* *ppp* *3* *p mp* *pppp* *5" ca.* *ff pp*

B. Cl. *pp pp mp pp pp mf pp* *vib fast* *pp pp mp* *pp ppp p* *vib* *take clarinet* *5" ca.*

A. Sx. *pp pp mp pp pp mp* *var. fing.* *vib fast* *pppp pp mp pp pp* *ppp* *5" ca.* *ff pp*

Hn. *pppp pp pppp pppp mp pppp* *var. fing.* *pp pppp pppp* *pp pppp* *5" ca.*

Perc. *ord.* *mf L.V.* *p mp p* *mp* *pp* *S. Cymbal* *ord.* *p L.V.* *Ped...* *mp* *Vibes. arco* *5" ca.* *Crotales arco* *ff*

Vln. *pp mp pp mf pp* *vib fast* *pp ppp* *mp* *pppp* *5" ca.* *flautando* *ff*

Vla. *pppp p ppp* *ppp solo* *mf ppp* *ppp p ppp* *ppp* *slow fast slow (s.t.)* *ppp* *slow* *pp* *ppp* *5" ca.* *flautando* *ff pp*

D.B. *vib* *mp pp pppp* *mp pppp* *5" ca.*

183

186 *Súbito, Cambiante*

187

189  $\text{♩} = 56$  Más Movido *rit. molto* *a tempo* ( $\text{♩} = 56$ ) Más Anguloso *accel.*

Fl. *ppp* *ff* *pp* *sfz* *ff* *fff* *ppp* *pp* *f* *pp* *f*

Cl. *Clarinet* *p* *ff* *ppp* *sfz* *ff* *fff* *ppppp* *pp* *f* *pp* *f*

A. Sx. *ppp* *ff* *ppp* *sfz* *ff* *ppp* *ppp* *p* *mf* *pp* *pp* *f*

Hn. *pppp* *f* *ppp* *sfz* *f* *pppp* *ppp* *mf* *pp* *pp*

Perc. *f* *mf* *L.V.* *arco* *ppp*

Vln. *ord.* *ppp* *flautando* *ff* *ppp* *sfz* *ff* *fff* *pppp* *pp* *mf* *pp*

Vla. *ord.* *ppp* *flautando* *pp* *sfz* *ff* *fff* *pppp* *ppp* *mf* *pp*

D.B. *ord. III IV* *ppp* *sfz* *f* *pppp* *ord.* *pp* *f* *pp* *pp*

*rit.* *accel.* (a tempo) **197** ♩ = 66 Decido **199** Maquinal!

Fl. *194* *pp* *ff* *ppp* *ord.* *mf* *5 soli* *f* *ff* *fff* *3* *3* *f* *pp* *ff*

Cl. *pp* *5* *ff* *ppp* *mf* *5 soli* *f* *ff* *fff* *5* *f* *pp* *ff* *var. fing.*

A. Sx. *pp* *3* *ff* *ppp* *mf* *5 soli* *f* *ff* *fff* *7* *f* *pp* *ff*

Hn. *mp* *p* *pppp* *pppp* *mf* *5 soli* *f* *ff* *fff* *f* *pp* *f* *var. fing.*

Perc. *p* *ff* *L.V.* *senza vibrato Vibes. (motor off)* *ord.* *as fast as possible* *ppp* *Ped...* *fpp* *mp* *pp* *mf*

Vln. *f* *sul pont.* *pp* *molto sul pont.* *ppp* *7* *ff* *ppp* *ord.* *mf* *5 soli* *flautando* *f* *ff* *fff* *ff* *f* *pp* *ff*

Vla. *f* *sul pont.* *pp* *molto sul pont.* *ppp* *ff* *ppp* *ord.* *mf* *fast* *slow* *(ord.)* *sub pp* *f* *ff* *(16th notes)* *normale* *sul pont.*

D.B. *f* *sul pont.* *pp* *f* *mp* *ppp* *arco* *fast* *slow* *(ord.)* *sub pp* *f* *ff* *(16th notes)* *normale* *sul pont.*

**203** Un Poquito más Humano

**210** Cantando con Toda la Fuerza!

**202**

Fl. *f* *ord.* *vib.* *ppp* *ff* *ffpp* *fff* *pppp* *ff* *mf*

Cl. *f* *ord.* *pp* *ff* *ffpp* *fff* *pppp* *ff*

A. Sx. *f* *ord.* *pp* *ff* *ffpp* *fff* *mf* *f* *ff*

Hn. *mf* *f* *quasi cantabile* *ppp* *f* *fpp* *ff* *via sord.* *senza sord.* *ff*

Perc. *(Ped...)* *ff* *L.V.* *pppp* *ff* *L.V.* *f* *mp* *L.V.*

Vln. *f* *ord.* *pp* *ff* *ffpp* *fff* *pppp* *fff* *ff*

Vla. *mf* *ord.* *pp* *ff* *ffpp* *fff* *ff*

D.B. *mf* *pp* *pp* *ff* *ffpp* *fff* *p=ff*

**Tubular Bells**  
very soft rubber round mallets  
(sempre)

**before the beat**

211

Fl. *pp* *ff* *ff* *ff* *ff* *ff* *ff* *vib*

Cl. *pp* *ff* *ppp* *ff* *ff* *ff* *ff* *ff* *vib*

A. Sx. *pp* *f* *ff* *ff* *ff* *ff* *ff* *ff* *vib*

Hn. *ppp* *ff* *f* *ff* *f* *ff* *f* *vib*

Perc. (Ped...) *pp* *ff* L.V. *pp* *vib* *mf* *legatissimo* (Ped. each slured grouping...)

Crotales arco *pp* *ff* *pp* *vib* *mf* *legatissimo*

Tubular Bells *as fast as possible* *legatissimo*

Vln. *pp* *ff* *ff* *ff* *ff* *ff* *ff* *vib* *3* *vib fast*

Vla. *pp* *ff* *ff* *ff* *ff* *ff* *ff* *vib fast*

D.B. *pp* *ff* *ff* *ff* *ff* *ff* *ff* *vib fast*

215

219 *rit. molto* **221** *a tempo* (Como un eco) **223**

Fl. *ppp* *pp* *ff* *pp* *ff* *pp* *ff* *ff* *ff* *vib* *ff* *vib fast*

Cl. *ppp* *mp* *pp* *pppp* *sub ff* *pp* *ff* *pp* *ff* *vib* *ff* *vib* *ff*

A. Sx. *ppp* *pp* *pppp* *ff* *pp* *ff* *pp* *ff* *pp* *bisbi* *ff* *smorz.* *f*

Hn. *ppp* *f* *ppp* *f* *ppp* *f* *vib* *f* *vib fast* *f*

Perc. *ppp* L.V. *p* Ped... *f* *mp* *pp* *mp* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vib. ord. *p* Ped... *f* *mp* *pp* *mp* *pp* *mf* *pp* *mf* *pp* *mf*

Tubular Bells *f* *mp* *pp* *mp* *pp* *mf* *pp* *mf* *pp* *mf*

as fast as possible *legatissimo* *simile*

(Ped. each slurred grouping...)

Vln. *ppp* *p* *ff* *pp* *ff* *pp* *ff* *vib fast* *ff*

Vla. *ppp* *pp* *ff* *pp* *ff* *pp* *ff* *vib* *ff* *vib fast* *ff*

D.B. *ppp* *mf* *ppp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *ff* *ff* *ff*

*sul tasto* *sul tasto* *molto sul pont.*

*ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.*

*5* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*





\* ALL PLAYERS DISPLAY MORE BODY  
ENGAGEMENT UNTIL BAR 248

237

Fl. *p* *fff* *rit.* *a tempo* *(mostly air)* **242** *Improbable (pero no Imposible)* *ord.* *solo* *4 soli* *rit.*

Cl. *vib* *fff* *vib* *fff* *fff* *tutti - Perc.* *simile* *solo* *4 soli* *tutti* *fff* *- Perc.*

A. Sx. *fff* *vib* *1 2 3 Bb*  
*C3 4 5 7* *(f)* *fff* *tutti - Perc.* *simile* *bisbi* *solo* *4 soli* *tutti* *fff* *- Perc.*

Hn. *valve trem.* *ff* *valve trem.* *as fast as possible* *fff* *tutti - Perc.* *simile* *solo* *4 soli* *tutti* *ff* *- Perc.*

Perc. *Tubular Bells* *L.V.* *f* *Crotales* *arco* *mp f* *Tubular Bells* *ord.* *f* *Ped...* *sul pont.* *vib* *as fast as possible* *solo* *ppp* *p*

Vln. *ppp* *ord.* *sub* *fff* *sing with mum*  
*(bocca chiusa)* *pp - mf - pp* *ord.* *sul pont.* *vib* *molto sul pont.* *fff* *tutti - Perc.* *simile* *solo* *ord.* *tutti* *fff* *- Perc.*

Vla. *ppp* *ord.* *sub* *fff* *sing with mum*  
*(bocca chiusa)* *pp - mf - pp* *ord.* *sul pont.* *vib* *molto sul pont.* *fff* *tutti - Perc.* *simile* *solo* *ord.* *tutti* *fff* *- Perc.*

D.B. *ppp* *fff* *sing with mum*  
*(bocca chiusa)* *pp - mf - pp* *fffpp* *fff* *fff* *tutti - Perc.* *simile* *solo* *ord.* *tutti* *fff* *- Perc.*

*a tempo*

247 *sim.* *ff* *ppp* *p* *ffff* *fff* *pp* *f* *pizz.* *ord.* *p* *ff* *pp* *fff* *solo* *ff*

249 (Como un eco) 252 Cayendo... 256 Con Esfuerzo

Fl. *sim.* *ff* *ppp* *ffff* *fff* *pp* *f* *pizz.* *ord.* *p* *ff* *pp* *fff* *solo* *ff*

Cl. *sim.* *ff* *ppp* *ffff* *fff* *pp* *f* *pizz.* *ord.* *p* *ff* *pp* *fff* *solo* *ff*

A. Sx. *sim.* *ff* *ppp* *ffff* *fp* *ff* *p* *slap* *p* *ff* *pp* *fff* *solo* *ff*

Hn. *sim.* *f* *mp* *ffff* *fff* *pppp* *p* *f* *pp* *ff* *valve trem.* *ff*

Perc. *pppp* *pppp* *tutti* *f* *Ped...* *L.V.* *S. Cymbal* *pp* *f* *with C.B. 2 soli*

Vln. *sim.* *ff* *mf* *ppp* *ffff* *ppp* *fff* *p* *pizz. ord.* *pp* *arco* *p* *ff* *pp* *fff* *solo* *sul pont.* *ff*

Vla. *sim.* *ff* *mf* *ppp* *ffff* *ppp* *fff* *p* *ord.* *p* *3* *p* *ff* *pp* *fff* *solo* *sul pont.* *ff*

D.B. *sim.* *ff* *mf* *ppp* *ffff* *ppp* *fff* *p* *sul tasto* *p* *pizz. ord.* *ff* *arco* *pp* *ff* *pp* *fff* *sul pont.* *ff*

Con Soltura [OOPart #113 ?!]

259 Desapacionado Furioso! Moderado 263 Ambivalente y Gradualmente Bestial...

Fl. *pp* *f* *ppp* *pp* *ff* *mf* *pp*

Cl. *pp* *f* *pppp* *pp* *ff* *mf* *ff* *pp*

A. Sx. *pp* *fpp* *mf* *ppp* *pp* *ff* *mf* *ff* *pp*

Hn. *ppp* (open) *f* valve trem. as fast as possible *ff* *p* valve trem. *f* *pp*

Perc. *pp* *mf* *ff* L.V. Tubular Bells *f* *ppp* L.V. Ped...

Vln. *pp* sul tasto molto sul pont. *fpp* *mf* *ppp* ord. *pp* sul tasto sul pont. *ff* *mf* *p* ord. *ppp* *ff* *pp*

Vla. *pp* sul tasto molto sul pont. *ff* *f* *mf* *p* ord. *pp* sul tasto sul pont. *ff* *mf* ord. *ff* *pp* fast

D.B. *pp* sul tasto jeté molto sul pont. *ff* *f* *mf* *mp* ord. *ff* *mf* ord. *ff* *ppp*

\* ALL PLAYERS FINISH THE CRESCENDO  
WITH A FEROCIOUS BODY GESTURE!  
(LIKE ROCK MUSICIANS)

265 *with violin 2 soli* *5 soli* *rit. molto* *a tempo* **271** ♩ = 44 Ni Remotamente Imposible

Fl. *pppp* *pppp* *fff* *fff* *fff* *pp*

Cl. *pppp* *fff* *fff* *fff* *pp*

A. Sx. *pppp* *fff* *fff* *fff* *ppp*

Hn. *ppp* *pppp* *ff* *ff* *fff* *ppp*

Perc. *ppppp* (Ped...) *pppp* *pp* *fff* L.V. L.V. L.V. *ppp* L.V.

Vln. *pppp* *sffz* *fff* *mp* *fff* *pppp* *pp* *pp*

Vla. *pppp* *pppp* *sffz* *fff* *fff* *pppp* *pp* *ppp*

D.B. *pppp* *sffz* *fff* *pppp* *mp*

*bisbi* *with C.B. 2 soli* *5 soli* *vib* *valve trem. as fast as possible* *flz.* *con sord.* *air-noise (dump all strings)* *ord.* *flautando* *pizz.* *arco* *slow*

*(harmonics gliss)* *(free bow)* *con sord.* *con sord.* *pizz.*

**(281) Como un Respiro :)**

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(၁) to be continued...

## **VITA**

Felipe Pinto d'Aguiar was born in Santiago. His music has been played internationally including concerts in Australia, Italy, France, Austria, Chile, and the United States, in which he has collaborated with Arcko Symphonic Ensemble, Sound Icon, the Consort Guitarrístico de Chile, and the JACK Quartet among others. In Chile, Felipe studied with Aliocha Solovera and after obtaining a Masters degree at the University of Melbourne, he moved to Boston to complete a D.M.A. in Composition at Boston University, where he studied with Joshua Fineberg. His sources of inspiration include painting, literature, and the natural world.